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HEAD OF GAUTAMA BUDDHA WITH HALO OF NAGA HEADS
CAMBODIAN, SECOND HALF OF THE XI CENTURY

BULLETIN OF THE
METROPOLITAN MUSEUM OF ART

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THE METROPOLITAN MUSEUM OF ART

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PAINTINGS BY RENOIR

AN EXHIBITION

The Museum has planned a special loan exhibition of Paintings by Renoir to follow the Sporting Prints and Paintings in the large gallery of special exhibitions (D 6). The Renoir exhibition will open to the public on May 19 and continue through September 12. There will be a private view for Members of the Museum on May 18.

The most brilliant colorist of the group of radical artists who, at the end of the nineteenth century, were called the 'impressionists, Renoir has steadily increased in popular esteem, and the first large showing of his works in an American museum should prove of great value and interest to our summer visitors. There will be about sixty paintings and five pieces of sculpture. The earliest painting in the exhibition as now planned is the Portrait of Mme Darras, painted in 1871, which is to be lent from The Adolph Lewisohn Collection. The development of Renoir's style will be illustrated by such works as *Au Moulin de la Galette* belonging to John Hay Whitney, the *Danseuse* of Joseph E. Widener's collection, the *Déjeuner des Canotiers* from the Phillips Memorial Gallery, and the Portrait of Mme Tilla Durieux to be lent by Stephen C. Clark.

Simultaneously with the special loan exhibition of Renoir's paintings the Museum will exhibit in its print galleries (K 37-40) a selection, from its permanent collections, of prints by Renoir and his contemporaries.

SILVER

AN EXHIBITION OF CONTEMPORARY
AMERICAN DESIGN

In the Museum's industrial art exhibitions the purpose has been to hold the mirror to current conditions—to demonstrate by representative selections the work of manufacturers, designers, and craftsmen in many types of design and to offer, as nearly as may be accomplished under conditions of calendar, space, and markets in the various industries, the best working proof of the steady improvement of art in industry and of the consistent formulation of contemporary style.

As the fourteenth in the series, the Museum will hold in the new gallery of special exhibitions (E 15), from April 11 through May 23, an exhibition of Silver, which will consist of examples of contemporary design in this metal, both sterling and plated. It is hoped that this small exhibition, limited in its size because of restricted space, may give some indication of present trends in design, specifically of current tendencies in

the interpretation of what is now generally called the modern style, and at the same time point the way for other one-material exhibitions. The work shown is in part that of producing firms and designers, in part that of craftsmen; for we seek to bring together here, as in the Museum's other industrial art exhibitions, the industry of the machine and the industry of the hand—remembering that manufacture, by definition, applies to the latter, while the former is truly “mechano-facture.” It may be prophecy that the ideal of design for the machine will be realized by the *designer-craftsman*, who knows by contact the processes which give his conceptions form, or else by the *craftsman-designer*, who fully realizes that quantity-producing machinery extends the field of his craft.

Facts and records are valuable in assembling an exhibition of early American silver. But in planning a display of modern American silver, though we may deal with facts in the form of objects produced, we are handicapped by the uncertainties and limitations surrounding the launching of a pattern of today's manufacture. Such a pattern is not only an object of industrial art, it becomes also an instrument in complicated trade relations.

We meet first the difficulty of release dates. These are not the same for all producers of quantity-made wares, nor can they be brought sharply into line even in a single industry within any exhibition dates proposed, however carefully chosen on the basis of season. Next we encounter a danger that menaces all manufacturers, the constant and imminent threat of having their heavy investment in dies, tools, labor, and overhead brought to naught by the pirates of design, who execute in an inferior way the patterns they appropriate and often place them on the market even before the original maker has orders to cover his initial outlay. While the ancient guild could banish such an offender from its territory and repudiate his status as a craftsman, the modern producer has no such safeguard either of public opinion or of force, and even in law has no recourse but expensive litigation. A further side light on any industrial art exhibition is revealed by the direct psychology

of all who sell; this demands that the distributors or retailers of manufacturers' products must first see all new items, even though these do not become available as merchandise until weeks or even months later.

These conditions have obtained in all our industrial art exhibitions. They are stated here because in assembling a one-material collection of current work they become acutely effective. However crude or ruthless they may sound when thus set down, they are practical and irrefutable and apply to the numerous kinds of quantity products that depend on design as a primary appeal to the consumer.

The craftsman's situation differs somewhat, though rather in degree than in kind. He may well worry about competition; but stocks and inventories are less on his mind, and retail outlets hold limited interest for him. He has not so much cause to fear piracy, since his sales are made chiefly to individuals or through organizations whose principal work is to represent him as a personal producer.

It is interesting, even a little amusing, to note that though a large concern may turn nine tenths of its patterns into channels promising the greatest commercial return, it still hopes that the remaining tenth may reveal something of the touch and flair that seem to run out of the craftsman's finger tips and to spring to the metal with each hammer blow; and contrariwise, that the craftsman hopes to capture some of that public acceptance represented by purchases of pieces falling in the prestige group of the quantity manufacturer's catalogue. It need not be added that in both cases the opposite effect is recorded.

As in previous collections, we have in the present exhibition, quite apart from methods of production, two attitudes toward contemporary design—namely, that which ignores the past and insists on its own interpretation of the genre of today as an isolated picture and that which uses the broad foundation of past styles to support the yet small structure of the present. Between the two lies a broad plateau on which we find designers who combine in various degrees a refusal to copy or even to work in

past styles and a refusal to erect a wall between themselves and the history of design. To this group the modern stylistic trend has served primarily as a means of clarifying their relations to past styles, revealing always new possibilities of the latter, less on the side of formal rearrangements of catalogued motives than on that of a better understanding of the reasons for the existence of these motives, the choice of materials that carried them, and the skill with which they were used as part of the language of their time.

provides a direction finder. The current exhibition of silver presents no final picture of design and becomes the more useful for that reason.

RICHARD F. BACH.

A COLLECTION OF CAMBODIAN SCULPTURE

Buddhism, which finally all but disappeared in India, spread eastward over the whole of Asia and inspired a multitude of peoples to create great temples in a multi-



FIG. 1. LINTEL FROM THE TEMPLE OF SRA KET
CAMBODIAN, SECOND HALF OF THE X CENTURY

The Museum's relation to the industries can only be one of helpfulness: in aiding manufacturers, designers, and others in the laboratory use of the collections the Museum contributes by offering educational advantages and information useful in the development of new products; in exhibiting the current work of firms, designers, and craftsmen engaged in a practical way in meeting the market the Museum presents a record of current accomplishments. A series of its exhibitions might be read as a number of paragraphs in a chapter in the history of industrial art titled Contemporary Design. By stating and restating the case from time to time in the form of general and special exhibitions, the further opportunity is presented of encouraging creative ability and at the same time clearing the ground of the undergrowth which too often trips contemporary designers in their very human efforts to realize the modern style before its day is full. In this way the Museum

tude of forms to honor its founder. Of these none are more appealing than the great temple cities of Indo-China, which were so suddenly deserted and so swiftly overgrown with jungle and for so long forgotten. Angkor is now accessible at all seasons of the year, and the grandeur of its plan and the subdued splendor of its decoration are becoming better known. In general, the style is Indian, modified by the local taste of the people. A great deal has been said about Chinese influence, and while it may be there, I think it is more a matter of the character of the Khmers themselves. Whichever, Buddhism in Cambodia produced a pageant which was both stately and gentle, both proud and meek. The single figures have repose and nobility, the gorgeous processions and rows of dancing apsaras are lavish without being overdone or meretricious. It is a peculiar and isolated phase of expression, easy and accomplished, luxurious and simple, and of itself complete.

Not that Buddhism was the only inspiration of the Khmers, by any means. The earliest art seems to have been based on a combination of Hinduism and indigenous religion, with its portraits of the kings and chief local deities. Subsequent changes of religion have not been wholly disentangled. Some of the temple cities seem to be almost purely Buddhist, some almost entirely Hindu, but it seems to me that the most beautiful and vital temples were inspired by Buddhism.

Not too many Khmer examples have come to the West, and for the most part they are isolated heads. The head from the Sachs collection in the Fogg Museum of Harvard University is far and away the most lovely of the Buddha heads, heads of the Khmer kings in the Boston Museum are unrivaled outside of Cambodia, and Toledo has a fine terminal, lavishly decorated. And now the Metropolitan Museum has acquired by purchase from the *École française d'Extrême-Orient* six diverse examples which form an excellent nucleus.¹

The earliest piece is a single head,² alas with a chipped nose, which comes from the chapel of P'himeanakas in Angkor T'hom, said to have been built by Yaśovarman (A.D. 889-910). It is presumably that of Avalokiteśvara, wearing a small figure of a seated Buddha in his headdress. The head is of exceeding loveliness.

Sheer craftsmanship and technical skill are shown in a lintel³ from the temple of Slā Kēt, south of Angkor Vat, erected in honor of Vishnu in the second half of the tenth century, which was the beginning of what was known as the period of formation, the second half of the tenth through the eleventh century. The decoration is tropical in its lavishness but fresh and sharp in execution. It is difficult to understand how this deep cutting and ornate design can predate the Bayon or Angkor Vat.

From somewhat later in the same period comes a head of Gautama Buddha⁴ (origi-

nally a complete seated figure) with a kind of aureola of seven cobra heads. These represent the seven Naga, or Serpent, Kings who attended the baptism of Buddha. The head comes from south of the temple of



FIG. 2. HEAD OF AVALOKITEŚVARA
CAMBODIAN, LATE IX OR EARLY X
CENTURY

Chausay outside Angkor T'hom and is a piece of great dignity and beauty.

The most impressive of the new acquisitions is a bust with seven heads⁵ which comes from near the East Gate (Porte des Mortes) of Angkor T'hom. The piece is of grayish limestone and may be ascribed to the reign of Jayavarman VII (1181-about 1201). The figure seems to fit with the illustrations of the tutelary god Hevajra, who may have five, seven, or eight heads, sixteen or twenty arms, and two or four legs. The broken top of our figure and the arrangement of the

⁵ Acc. no. 36.96.4. H. 52 in., w. 29 in. Fig. 4.

¹ Fletcher Fund. Shown this month in the Room of Recent Accessions. Gray limestone except acc. no. 36.96.6, which is of reddish limestone.

² Acc. no. 36.96.1. H. 20 in., w. 10 in. Fig. 2.

³ Acc. no. 36.96.6. H. 19½ in., w. 57½ in. Fig. 1.

⁴ Acc. no. 36.96.5. H. 35 in., w. 22 in. Illustrated on the cover.

heads indicate that it was originally eight-headed, a single head forming the top register. It may be assumed that the figure had multiple arms, either sixteen or twenty, and

A fragment of a pillar⁶ from the Bayon, the principal temple of Angkor Th'hom, carved in low relief, is in itself a complete unit and serves as a key to the general



FIG. 3. FRAGMENT OF A PILLAR FROM THE BAYON
CAMBODIAN, LATE XII OR EARLY XIII CENTURY

in all probability four legs, which were more customary than two. Hevajra was a deity popular in Tibet and Siam as well as in Angkor, and this representation is typical of Khmer art in its most powerful and sensuous phase.

scheme of decoration. It depicts a niche surrounded by rich patterns. In the niche are two dancing apsaras, each performing on a lotus flower a dance highly suggestive of the legendary *danse du ventre* combined

⁶ Acc. no. 36.96.2. H. 33 in., w. 16½ in. Fig. 3.



FIG. 4. BUST OF HEVAJRA, CAMBODIAN
LATE XII OR EARLY XIII CENTURY

with the Highland fling. These dancing figures are almost the star performers of Khmer art. In the Boston Museum there is one in bronze closely allied in style, presented by the late Dr. Denman Ross, who was, as in so many other cases, among the

of the twelfth and the first half of the thirteenth century. It comes from the Prāsāt Prei, south of the West Lake (Baray Occidental). The near completeness of this figure enhances its value, although it is somewhat stereotyped and less seductive than other examples which have come to us.

In connection with the Cambodian sculpture, the Department of Far Eastern Art is showing in Gallery E9 a collection of etchings made by Lucille Douglass and presented to the Museum in 1930. For many years Miss Douglass's chief interest had been the temples of Angkor, and these etchings, as she intended, give one an idea of the beautiful and romantic setting from which the sculptures came.

ALAN PRIEST.

AN ADDITIONAL GIFT OF SYRIAN IVORIES

To the rare group of ivories¹ which Mrs. George D. Pratt so generously presented last year to the Museum in memory of her husband, she has now added eleven pieces from the same unidentified site in northern Syria.² For the most part they are in a calcified condition, and a few are badly warped and show signs of burning. Like the ivories of the first group, this gift from Mrs. Pratt consists of carvings in the round and plaques with relief decoration from couches and stools. Several are counterparts of those already in our collection, as for instance the carving in the form of a lion's leg and paw, with square openings at the bottom, the rear, and the side, which indicate that the legs of the piece of furniture to which it belonged (probably a low stool) were connected by stretchers. A fragment of a plaque with a seated sphinx in profile is similar to one shown in the Room of Recent Accessions in November, 1936. Together with a tree of life, they probably formed a plaque with openwork decoration similar to that of ivories from Arslan-Tash, in northern Syria, and Samaria, in Palestine.³ To a compo-



FIG. 5. FOUR-HEADED FIGURE OF BRAHMA CAMBODIAN, SECOND HALF OF THE XII OR FIRST HALF OF THE XIII CENTURY

first to appreciate an unfamiliar art. The Bayon, from which this fragment comes, was erected during the reign of Jayavarman VII.

A four-headed, four-armed figure of Brahma⁷ cut off above the ankles belongs to the period of extravagance, the second half

⁷ Acc. no. 36.96.3. H. 47½ in., w. 20½ in. Fig. 5.

¹ BULLETIN, vol. XXXI (1936), pp. 221 ff.

² Acc. nos. 36.152.1-11. Shown this month in the Room of Recent Accessions.

³ F. Thureau-Dangin and others, *Arslan-Tash* (Paris, 1931), pls. XXVII-XXX, XXXVII-XXXIX; J.

sition of this type may also belong a seated lion (fig. 4), beautifully carved in relief, with a mane stylized in a fashion identical with that of an ivory lion from Ras Shamra. Such heraldic groups were popular in ancient oriental art.

Among the new ivories are several plaques with representations of animals made for the adornment of furniture. A particularly fine piece is the plaque with a seated lion devouring a gazelle. The relief is very low, and the carving is confined to the essential contours of the body. The eye is inlaid with a black paste, and originally portions of the surface were gilded. The composition of this

fluence appeared in Syrian art, particularly in that of the Phoenician coast, at an early period. This is known to us from excavations at Ras Shamra and Minet-el-Beida which date from the fourteenth century B.C. Among our ivories is a carving in the round in which Egyptian influence is apparent—the fine little head of a man, whose features are Syrian but whose thick, curly hair suggests the wigs worn by Egyptians (fig. 3).

Likewise derived from Egyptian art are Syrian representations of apes, of which we have three examples. A tiny ivory carved in the round, representing a seated monkey with a vase (fig. 1), is reminiscent of the



FIGS. 1-3. SYRIAN IVORIES. PROBABLY XIII OR XII CENTURY B.C.

group is noteworthy. Partly for technical reasons, the artist attached the gazelle as closely as possible to the lion. Another beautifully carved relief represents a reclining deer attacked by a hawk, whose claws are visible. Included in Mrs. Pratt's former gift is a plaque with a similar subject treated somewhat differently. Such animal groups are often represented in ancient oriental stone sculpture and on sealstones from Syria and Asia Minor.

Syrian ivories, like those from Arslan-Tash and Samaria and those found in the palaces of the Assyrian king Ashur-nasir-apal II (885-860 B.C.) at Nimrud, reveal a strong Egyptian influence.⁴ The Syrian artists borrowed the figures of various gods from the Egyptian pantheon and even details of costume such as wigs. Egyptian in-

Egyptian toilet accessories made in the form of apes or baboons holding jars or vases. A furniture finial ends in the figure of a seated baboon, holding his head in his arms. On a small plaque there is an engraved design of a standing monkey holding a vase and wearing a garment and a necklace like those of some of the apes in Egyptian art.

Two other ivory plaques have engraved decorations which are of interest because of their motives. One represents a seated winged griffin—a creature often found on Phoenician metalwork and ivories, as on the two fine examples from Nimrud now in the British Museum. The griffin on our plaque has in common with Phoenician griffins two locks of hair—one spiral, the other straight—and a comb on top of the head, to which is added a pair of horns like those worn by gods in Syro-Phoenician art, for instance by the god Baal.

Another ivory plaque has an engraved decoration of realistically treated geese (fig. 2), recalling the Egyptian geese from el Amarna paintings which date from about

W. Crowfoot, *Palestine Exploration Fund Quarterly Statement*, 1932, pl. II, and 1933, pl. I.

⁴ Sir Austen Henry Layard, *Monuments of Nineveh*, series I, pls. 88-89; F. Poulsen, *Der Orient und die frühgriechische Kunst* (Leipzig and Berlin, 1912), figs. 25-39, 70; R. D. Barnett, *Iraq*, vol. II, part 2 (Oct., 1935), pp. 179-210.

1360 B.C., the period of Akh-en-Aten (1375-1358 B.C.).

Like the Syrian ivories previously presented to the Museum, this new group can be dated tentatively to the end of the second millennium B.C., possibly the thirteenth or twelfth century, and may be regarded as a product of a North Syrian art center in which Hittite and early Phoenician influences met.

M. S. DIMAND.



FIG. 4. IVORY LION, SYRIAN
PROBABLY XIII OR XII CENTURY B.C.

A BOEOTIAN CUP AND A HELLENISTIC BRONZE

A Boeotian cup with grotesque figures and a bronze greyhound of Hellenistic style are shown this month in the Room of Recent Accessions.¹

The cup (fig. 2) introduces a new style into our collection of Greek pottery. It is related to a series of vases first discovered in

the sanctuary of the Kabeiroi near Thebes in Boeotia and thenceforth called Kabeiric ware.² These are for the most part skyphoi—squat cups with spurred ring handles, like ours; though they belong to the red-figured period, many of them to the later phase of it, they are painted in black-figure. The style was well established by about 425 B.C. and came to an end with the sack of Thebes in 335. The mythological persons represented—with the exception of the Kabeiroi themselves—are caricatured with peasant wit; the vases evidently belonged to the equipment of a mystery cult devoted to the Kabeiroi, who in Boeotia stood in the same relation to the drama as Dionysos in Attica. It has been suggested that the vase paintings present actual scenes from the farces



FIG. 1. BRONZE STATUETTE OF A GREYHOUND

which the mystae performed as part of their worship.³

The recently acquired cup is closely related to this ware by its shape and the quality of the burlesque, though it lacks any direct allusion to the cult, inscriptional or otherwise. As a piece of pottery it is exquisitely made, with the thin walls and clear profile which belong to metalwork. The handles and the inside are covered with black glaze,⁴ and two sprays of vine occupy

¹ E. Pfuhl, *Malerei und Zeichnung der Griechen* (Munich, 1923), p. 717; A. D. and P. N. Ure, *Archäologischer Anzeiger*, 1933, cols. 25 ff.

² By M. Bieber in *Denkmäler zum Theaterwesen* (Berlin and Leipzig, 1920), p. 153. For a contrary view Miss Bieber refers to A. Körte, *Neue Jahrbücher für das klassische Altertum*, vol. XLVII (1921), pp. 311 f.; A. W. Pickard-Cambridge, *Dithyramb, Tragedy and Comedy* (Oxford, 1927), pp. 269 f.

³ Some of the glaze has soaked through (in the opinion of Maude Robinson, the potter) and mottled the red outer surface with grayish green. She points out that where the wall thickens to join the foot the mottling does not appear.

¹ The cup: acc. no. 37.11.2. Dodge Fund, H 4 $\frac{1}{8}$ in. (10.5 cm.).

The bronze: acc. no. 36.11.12. Fletcher Fund L. 3 in. (7.6 cm.).

the most prominent part of the decorated field. Under them, spread out in a frieze, are the figures: a crane holding a serpent in its beak, a squat and ridiculous Herakles with his club, the Erymanthian boar rushing headlong after a gross person who flees before it with long strides, and a hare, as tall as the rest, standing upright on its hind legs. Is this a travesty of the Erymanthian boar hunt with Eurystheus, perhaps, re-

dogs based on sharp and friendly observation. This bronze shows the artist's understanding of them—their cruel grace and the unconscious buffoonery of their zeal. Xenophon in his essay "On Hunting," an account of working dogs, does not mention greyhounds (which hunt by sight alone and not by smell); Arrian, a Greek writer of the second century A.D., knew them well and describes how they took hares on the run.



FIG. 2. BOEOTIAN CUP

tiring before the boar's charge while Herakles hesitates to intervene? The hare and the crane might represent the dual chorus of a farce, appropriate to the forest setting of the hunt.

The drawing is not laid out in silhouette and then marked off with incisions, as in proper black-figure, but is quickly done in brush strokes. Red and white accessory painting is absent.

A bronze greyhound crouching and gnawing a bone (fig. 1) belongs to a Hellenistic type, of which another replica is known.⁵ Greek art and literature afford studies of

The sculptor has given to our greyhound, three inches long, the length of limb and flow of line which belong to the breed; he has, moreover, created the conviction produced by this animal seen in the flesh, namely, that it can rouse, however engrossed for the moment in food or repose, and be off on the wings of the wind, the terror of forest creatures.

CHRISTINE ALEXANDER.

⁵ Paul Jacobsthal kindly informs us that there is a replica in Berlin. J. D. Beazley has in preparation an article on hounds in which both the Berlin statuette and ours will be published.

AN EARLY SCULPTURED
SADDLE

Not many saddles antedating the Renaissance have survived, and of those that are extant only a few are intact. The splendid mediaeval saddle,¹ overlaid with plaques of carved staghorn, which now comes to the Museum as the gift of Christian A. Zabriskie is therefore an acquisition of prime importance. This saddle has never before been published, although it has been in the possession of several eminent collectors. It

Fair in Chicago in 1893. Another, formerly in the collection of the Earl of Eglinton, now belongs to R. L. Scott of Greenock, Scotland.⁴

Two saddles of the type described by Schlosser came to the Museum in 1904 with the purchase of the collection of the duc de Dino. One, a German saddle dating from about 1400,⁵ ranks among the most distinguished objects on view in the main armor gallery. The other⁶ is now considered to be modern, but until recently it was confused with a similar saddle, in the decora-

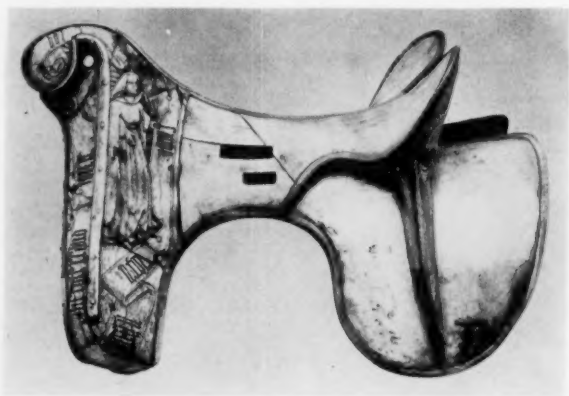


FIG. 1. SADDLE, GERMAN, ABOUT 1400

was purchased by Mr. Zabriskie in December, 1936, at the sale of the collection of Frank Gair Macomber, by whom it had been acquired from the late Samuel J. Whawell of London. Mr. Whawell, in turn, is believed to have bought it from Franz Thill of Vienna.

The principal illustrated account of saddles of this type is that of Julius von Schlosser, who describes in detail no less than twenty-one,² but since the publication of Schlosser's work several others have been recorded. One of these was in the collection of Richard Zschille³ and was exhibited at the World's

Exposition of 1889, in which the unicorn was the central motif of the saddle.⁷ The latter saddle, whose present whereabouts is unknown, was at one time in the Miller zu Aichholz collection in Vienna

⁴ Felix Joubert, *Catalogue of the Collection of European Arms and Armour Formed at Greenock by R. L. Scott* (Glasgow, 1924), vol. 1, ill.

⁵ Acc. no. 04.3.249. Schlosser, *op. cit.*, p. 267, no. 11.

⁶ Acc. no. 04.3.250.

⁷ Schlosser, *op. cit.*, p. 267, fig. 4. Two wooden saddles on which the unicorn is the central motif are known: one in the Musée de l'Armée, Paris (G. 546), of carved pearwood; another in the Wallace Collection, London (no. 297), of carved wood, covered with gesso and colored to simulate ivory. A similar saddle, described as of boxwood, was in the Peucker collection (sold in Brussels in 1854; Sale Catalogue, lot 508, pl. vi, fig. 17), but from the illustration it cannot be identified with either the Paris or the London saddle. Two lithographs labeled "Milano Lit. Corbetta," in our archives, appear to represent the London saddle.

¹ Acc. no. 36.149.11. Shown this month in the Room of Recent Accessions.

² "Elfenbeinsättel des ausgehenden Mittelalters," in *Jahrbuch der kunsthistorischen Sammlungen*, . . . , vol. xv (1894), pp. 260-294, pls. xxvii, xxviii, figs. 1-14.

³ Zschille Sale Catalogue, no. 69, ill. London, 1897.

and appears to have been in the collection of Count Girolamo Possenti, which was sold in Florence in 1880,⁸ and later in the collection of the Marchese D. . . , which was sold in Genoa in 1888.⁹

Such saddles reflect the mediaeval delight in the pageantry, the extravagant

knightly shields. These were covered with leather or parchment, coated with gesso, and finally painted with coats of arms. The techniques involved in building and decorating a shield were similar in many respects to those involved in making a saddle.

The frame of our saddle is of wood (fig. 1),



FIGS. 2, 3. DETAILS OF SADDLE, SHOWING SCULPTURED PLAQUES OF STAGHORN

ceremonial, of the age. They are too fragile to have served in battle, and form and decorative treatment indicate that they were parade pieces, intended for the gentle horses led in festivals, tournaments, and chivalric triumphs.

In the Middle Ages saddlers came within the jurisdiction of the guild of heraldic painters (*blasonniers*) who made the wooden

probably carved with the grain, in one piece, from the trunk of a birch tree. The saddle-tree is covered with pigskin¹⁰ and lined on the underside with birchbark, which was valued because of its nonabsorbent quality. The seat is arched—which did not disturb the rider, since the knight practically stood in his stirrups. The cantle is formed of two upward-curving lobate plaques. The pom-

⁸ Sale Catalogue, lot 93, ill. Another saddle (lot 94, ill.), similar in construction but carved with a different subject is described: "Autre selle de même travail . . . Pièce de style du XV^e siècle." From this it would appear that its authenticity was questioned.

⁹ Sale Catalogue, lot 35, pl. 2.

¹⁰ An imperfect saddle of this type, formerly in the Bardini collection in Florence, shows the leather covering of the tree and the overlaid plaques (Sale Catalogue, lot 53 [London, 1899]; Sir Guy Francis Laking, *A Record of European Armour and Arms through Seven Centuries* [London, 1920], vol. III, fig. 985).

mel terminates in a volute on either side, a feature which may be observed in the saddle of Donatello's equestrian statue of General Gattamelata at Padua. Behind the volute there is a transverse perforation, possibly for a fitting on which the reins could be rested. On each of the front wings is a hole which was probably used for lacing the saddle cloth. Other holes may be concealed by the bone plaques (restored), for in many saddles of this type pairs of circular holes are present. The front is veneered with thin plaques of staghorn carved in low relief—a woman (fig. 2) on the left side, and a man (fig. 3) on the right. Originally, the carving was heightened by color applied to the background; for on the left side, in the engraved border of the scrolls, some of the ancient red inlay remains. Adjacent to the carved figures on either side is a staghorn plaque perforated to fit over the rectangular slits in the saddle frame, one of which was for the girth, the other for the stirrup strap. The remainder of the frame is veneered with thin plaques of plain bone, which are restorations.

The veneered plaques that decorate these mediaeval saddles have been described at various times as ivory, bone, or staghorn.¹¹ From contemporary records we learn that all three materials were used. Large plaques of ivory were difficult to obtain, but none the less references to the use of ivory in decorating saddles are not rare in contemporary literature. The bards seemed to delight in describing the harnesses with which they were familiar, and were frequently explicit in regard to details, as for example: "Li arçon et les alves sont d'un os d'olifant."¹² The rarity and costliness of ivory, however, would frequently oblige the artist to use the commoner materials—bone and horn, especially, since they resemble ivory when highly polished. In fact, in former days there was a keen interest in antlers of extraordinary size, and attempts were made to increase their growth by providing the

¹¹ Ivory can be recognized by the crossing grain, which forms lozenges; bone is visibly porous; and staghorn often shows indentations where burrs have been removed.

¹² F. F. Schmidt, *Das Reiten und Fabren in der altfranzösischen Literatur* (Göttingen, 1914), pp. 18 ff.

stags with special food.¹³ One of Pisanello's drawings in the Louvre shows three stags with unusually large antlers.

Besides the saddles in the Metropolitan Museum, there is only one other of the kind in America. This is in the collection of Clarence H. Mackay and was exhibited in the Museum in 1931. In the case of the Mackay saddle, as in those of the Museum saddles, the plaques are of staghorn. I have not had an opportunity to examine any of the saddles in European collections.

The provenance of saddles of the type under consideration has often been contested. Many bear German inscriptions, however, and for these a German origin seems probable. The inscriptions usually consist of lines from an epic poem; often they refer to Saint George, the patron saint of saddlers as well as of knights. On the right side of our saddle is inscribed: HILF (fig. 3). On the left side: VOL AUF SAND (JO)RGEN NAM—ILF (?) RITTER SAND JORG (fig. 2).¹⁴ This recalls the inscription on a saddle in the Tower of London, which has been read as follows:

"Ich hoff des pesten dir geling.

Hilf Got wol auf Sand Jorgen Nam."

(I hope the best fortune may attend you.
May God assist you in the name of St.
George.)

The word "Got" may well have originally appeared on the right side of our saddle; for here a small plaque has been restored. If so, part of the inscription would correspond to the last line of the inscription on the saddle in the Tower. The Museum's recent accession also resembles a saddle in the Museo civico in Bologna in several respects—in form, in the character and disposition of the two figures of the decoration, and in the use of some of the words of the inscription.

STEPHEN V. GRANCAY.

¹³ W. A. Baillie-Grohman, *Sport in Art* (London, 1919), p. 301.

¹⁴ In the Museum's collection there is a German (Saxon) shield dating from about 1475 (acc. no. 29.158.596) which bears the inscription: HILF GOT DU EWIGS WORT DEM LEIB HIE UND DER SEL DORT HIF RITTER SANT JORG. (Help, O Lord, thy eternal Word, the body here below, the soul above. Help, St. George.) It is interesting to compare the characters on the shield with those on the saddle.

A PROCESSIONAL CROSS AND TWO ROUNDELS

The Museum's collections of mediaeval metalwork and enamels have recently been enlarged through the purchase of a fourteenth-century Spanish processional cross and two thirteenth-century French heraldic roundels.¹ The crucifix is an unusually fine example of a group of Spanish processional

to the cross by three nails, is modeled simply; behind the head a cross pattée is delineated. On the upper arm are placed, at the top, an angel with outspread wings, bringing heavenly intercession; immediately beneath, a plaque showing a pelican plucking her breast to feed her young, a symbol of Christ as the Redeemer; and below, a diagonal enamel band bearing, in rough Gothic script, the letters INRY, which stand for



PROCESSIONAL CROSS, SPANISH, XIV CENTURY

crosses which are characterized by the ingenious and, commonly, somewhat crude method of their manufacture from thick sheets of copper. The roundels, tradition says, were worn during the last crusade of Saint Louis, King of France, who died in 1270, and were discovered in Constantinople.

The salient aspect of the cross derives from its four boldly *fleurdelisé* ends and its engraved, gilt surfaces, with golden figures in relief and colored enamel plaques. In the center is affixed a relief of Christ; the bearded face inclines peacefully forward, and the body, girded by a thick loincloth and held

"Jesus of Nazareth, the King of the Jews." On the transverse arms are small plaques to right and left depicting the repentant and the unrepentant thief and at the ends reliefs portraying the Virgin and John, the disciple to whose care Jesus committed his mother. On the bottom arm appear two subjects presenting the doctrinal speculations concerning Christ's descent into limbo and the resurrection of Adam: an enamel plaque in which Christ saves Adam and Eve from hell mouth, and a relief in which Adam is being called to life from the tomb. All the flat surfaces on the front and the back of the cross are engraved with a Gothic leaf-work design against a background formed by the marks of a rocking tool. The reverse of the cross carries on the ends of the arms

¹ Acc. nos. 36.134 (h. 24 $\frac{1}{8}$ in., w. 18 $\frac{1}{8}$ in.) and 36.146.3,4 (diam. 3 $\frac{15}{16}$ in.), respectively. Rogers Fund. Shown this month in the Room of Recent Accessions.

engraved symbols of the four Evangelists and in the center a single enameled plaque which represents the enthroned *Salvator mundi* holding the orb and making a sign of benediction. The enamel plaques have light blue backgrounds sown with white spots enclosing smaller red dots²; they are in the *champlevé* technique, a method of enameling in which crevices are carved in the metal and filled with vitreous colors.

The fourteenth-century Spanish provenance of this processional cross is well substantiated. W. L. Hildburgh records "a very considerable number"³ of related crosses found in Spanish collections, and Charles de Linas describes one in the Deusy collection at Arras.⁴ Other examples may be cited as in the following parish churches of Spain, mostly in Burgos and Palencia: Mavé, Corbio, Curiel de los Ajos, Traspaña, Cervera de Zalima, Pisón de Castrejón, Espinosa de Cervera, and Villamuél.

The two roundels give every evidence of being related to a pair which have been in the Victoria and Albert Museum, South Kensington,⁵ since 1855; likewise, they fit into the category of thirteenth-century Limoges *champlevé* enamels on copper-gilt. Each of the Museum's roundels has a raised disk with a colored shield of arms surrounded by pale blue segments marked with linear scrolls. On the shields are blazoned (1) lozengy, or and gules, and (2) gyronny, sable and argent. An openwork border composed

of dog-headed serpents or dragons intertwined head to tail, some still preserving their green enamel eyes, encompasses each disk. The rims have flat, scalloped edges, engraved in conventionalized flower petals. A series of small holes placed between these petals suggests that the roundels may have been sewn to cloth, although the pair in England are thought to have embellished a mediaeval casket. Whether they were trappings for man, beast, or inanimate thing must be left to conjecture. PAUL S. HARRIS.



FIG. 1. STAMP FOR ARRETINE MOLD WITH PART OF SLEEPING YOUTH
END OF 1 CENTURY, B.C.

AN ARRETINE STAMP

The Metropolitan Museum has been the possessor of five Arretine stamps, of which two were acquired in 1920, three in 1926.¹ Now a sixth,² perhaps the finest of them all, has been added to our collection and is shown this month in the Room of Recent Accessions (fig. 1). Considering that a comparatively small number of these stamps have survived (there are only a few scattered

examples in European museums) and that each is an exquisite work of art, we are fortunate indeed to have so rich a display in our collection.

The stamps were used in the manufacture of the famous Arretine vases—the *vasa arretina* mentioned by Latin writers, the output of the ancient potteries found at Arezzo—which flourished toward the end of the first century B.C.³ Representing as

¹ In Gallery K7, Case 33. BULLETIN, vol. xviii (1923), pp. 125 f., and vol. xxi (1926), pp. 282 f.; G. M. A. Richter in *Festschrift für James Loeb* (Munich, 1930), pp. 77 ff.

² Acc. no. 37.11.1. Dodge Fund. H., from right elbow to left hand, 2 3/8 in. (5.4 cm.). Ex coll. E. P. Warren. Said to have been found at Arezzo.

³ A. Oxé, *Arretinische Reliefgefässe vom Rhein* (Frankfurt, 1933), pp. 6 f., 116.

² The *Salvator mundi* panel has preserved its red and white enamel, but the background, which was probably blue, has disintegrated.

³ *Medieval Spanish Enamels* (London, 1936), p. 124.

⁴ *Revue de l'art chrétien*, vol. xxxv (1885), pp. 466-468.

⁵ Nos. 1586, 1587-1855.

they do the direct products of the chief Arretine artists, they show us the work in its original crisp state, unblurred by the later processes of stamping, pressing, and glazing by which were produced the molds and the finished vases. The stamps are of baked clay and are ornamented with figures delicately worked in low relief, slightly curving to fit the mold into which they were pressed. At the back they are shaped with tool and fingers (some finger marks are preserved) to afford a convenient grip for the hand.

The subject of the relief on our new ex-

attitude is much the same, but the modeling in our little terracotta is simpler and more refined. It must go back to an earlier original—perhaps of the late fifth century B.C.,⁵ for we know now that the dancers on Arretine vases find their counterparts in fifth-century creations.⁶

Among the Arretine molds in our collections is one (signed by Perennius and Nicephorus)⁷ with a symposium of youths in which this very stamp was used. The sleeping youth is there associated with a girl holding a lyre, which she was playing when he fell asleep (fig. 2). The same youth oc-



FIG. 2. PLASTER IMPRESSION FROM
ARRETINE MOLD WITH GROUP OF
SLEEPING YOUTH AND LYRIST

ample is a sleeping youth—surely one of the finest representations of its kind that have survived. Only the upper part is shown. The youth is leaning backward, with his head against a pillow, the right arm placed round his head, the left hanging limply down. The eyes are closed, the mouth is slightly open; we can almost feel his quiet, regular breath. On his hair is what looks like a wreath, for he is at a banquet; part of his mantle appears in a few delicate folds along his right side and below his chest. The whole is a masterly representation of the relaxation of sleep. In spite of its small size it is comparable to the famous marble statue of a sleeping satyr in Munich.⁴ The

curs on several other molds,⁸ for instance on two in the Museum of Fine Arts in Boston⁹ and on one in Munich (Loeb collection¹⁰) but is there associated with another

⁵ For completely relaxed figures of the late fifth century comparable to our sleeping youth compare the dying Amazon on the Phigaleia frieze (my *Sculpture and Sculptors of the Greeks* [1930 ed.], figs. 198, 204) and the fallen warrior on a relief in Gallery J 6 (acc. no. 29.47; M. M. A. *Handbook of the Classical Collection* [1930 ed.], p. 347, fig. 249). Of course we must remember that the figure on the stamp is a derivative.

⁶ G. E. Rizzo, *Thiasos* (Rome, 1934), pp. 46 f.

⁷ Acc. no. 08.258.37 in Gallery K 7, Case 32.

⁸ Cf. H. Dragendorff, *Bonner Jahrbücher*, vol. xcvi (1895), p. 72, no. 7.

⁹ G. H. Chase, *Catalogue of Arretine Pottery* (Museum of Fine Arts, Boston) (Boston, 1916), pp. 57 ff., nos. 34, 35, pl. xii (signed by Perennius and Nicephorus).

¹⁰ G. H. Chase, *The Loeb Collection of Arretine*

⁴ J. Sieveking and C. Weickert, *Fünfzig Meisterwerke der Glyptothek* (Munich, 1928), pls. 38, 39; Brunn-Bruckmann, *Denkmäler griechischer und römischer Skulptur*, pl. 4.

figure. Different combinations of the available stamps were of course used to vary the composition, just as different molds of heads and bodies were often combined in the Tanagra statuettes. Mass production of identical objects found no favor in antiquity. It is noteworthy that the delicate, diaphanous drapery of the women in these symposia is related in style to that of the Nike parapet, again pointing to late fifth-century models. Whether the copying was direct or through the medium of Hellenistic silverware, as has been generally assumed, it is impossible on the present evidence to say. But that the so-called Neo-Attic art drew its inspiration at least in part from fifth-century works is becoming increasingly clear.¹¹

GISELA M. A. RICHTER.

THE MASTER E S

Among the earliest German engravers of the fifteenth century the Master E S stands out with special interest and prominence. Almost nothing is known about him, not even his name. On several of his prints there appear the dates 1466 and 1467 and on most of them the letters E and S from which is derived the appellation by which he is customarily referred to. Various things in his prints lead to the belief that the years of his activity fell in the middle third of the fifteenth century, in the period immediately following that in which men first began to make engravings.

We are perhaps justified in regarding him as the first professional engraver—the progenitor of a line of artistic craftsmen that has continued unbroken down to the present day. By discovering and elaborating a linear convention which grew naturally out of his engraving tool, and which therefore could be learned and practiced as a muscular discipline or craft with no originality of thought or emotion, the Master E S pointed

the way to all the good craftsmen who for four hundred and more years utilized one or another variation upon his basic discovery in the tasks of reproductive reporting and the earning of a livelihood.

In the course of the century following his time, and especially through the development of a specific print trade and the gradual emergence of print publishers who hired engravers to do daily stints, this discipline or craft of engraving became so highly developed and required so much time and special training for its mastery that the men who went in for it had, with few exceptions, to make their choice between being creative artists or master craftsmen—much in the way that the musically gifted youth of today has to make his choice between being a composer or an executant upon piano or violin, and according to his election to undergo a specialized course of training and study. Many of the apparent anomalies in the history of print making cannot be understood unless traced back to this basic dichotomy. One of the most outstanding of these anomalies is the exceedingly small number of professionally trained print makers who have produced prints that are of sufficient merit to be remembered by subsequent generations. It may be taken as a general rule of thumb that the memorable prints made after the rise of the print publishers in the middle of the sixteenth century have been made by men who taught themselves how to work on the copper. Some of these men have been astounding technicians, but possessed of a technique vastly different from that of the virtuosi who made reproductive prints. Their techniques, however ragged or uncertain as compared with those of the reproductive engravers, have been responses to the needs of personal imaginative expression and thus exhibit little or none of that characterless utility for an average purpose which is the distinctive brand of professional manners of work.

As the man who pointed the way towards such a technique of the average purpose, however, the Master E S could not fall into its routine or its habitual repressions. For him that technique was no repetitive mechanical discipline of muscular habit, but a fresh discovery and an adventure, a new

Pottery (New York, 1908), p. 66, no. 76, pl. iv (signed by Perennius and Nicephorus).

¹¹ Cf. H. Schrader's preliminary publication of the reliefs found in the Piraeus harbor, which seem to have been copied from the shield of Pheidias' Athena Parthenos (*Sitzungsberichte der preussischen Akademie der Wissenschaften, phil.-hist. Klasse*, vol. XI [1931], pp. 3 ff.).

way of saying things, and as such necessarily a way of saying things that had never been said. Much of his work is tame, for no man, especially a man who has an enormous output, can always be in championship

work so much for their purpose that they translated it into their own idiom; but they never made the mistake of imitating its linear structure, and the finest and most poetical of it they left untouched, perhaps



THE ANNUNCIATION BY THE MASTER E S

form, but also much of his work is exciting. Most of his German successors naturally fell into the technical pit he had dug for them—they practiced engraving for engraving's sake, and not as a means of expressing their thought and their dreams. The Italian engravers who came just about his time or shortly afterwards found in some of his

because their curious tact told them that there were certain things which defying translation could not be borrowed.

The Master E S covered the entire gamut of pictorial subject matter that was known to the engravers of his time, from pure flower and leaf ornament to the greater mysteries of the faith. Among the four

prints by him that have recently been acquired for the Museum there is one, delightful in its smiling elegance, of A Lady and an Armed Knight in Conversation. Here there is no imagination, no heat of speech, but the calm and possibly quizzical notation of the outward forms of two fashionable figures, the one in her billowing costume and finery, as soft and *ewige weiblich* as may be, the other armed cap-a-pie—a walking, clanking monument of the armorer's skill, all metal carapace, a very lobster of a man. A Metsu or an Alfred Stevens of its day!

The three other prints we have acquired represent the Annunciation, the Visitation, and the Coronation of the Virgin. And these are pure poetry. Failure to mention the emotion they express would belie their essence. To deal with them as they deserve would task a poet's power over words. Neither is it possible to examine the theological necessity of the miracles they represent. But it is well to recall the texts out of which by immemorial pondering they grew.

Luke's tale is short and the hymnologists filled out his story. A mediaeval hymn tells us that God

"Mittit ad Virginem,
Non quemvis angelum,
Sed fortitudinem
Suam, archangelum
Amator hominis."

And Luke goes on, "And the angel came in unto her, and said, Hail, thou that art highly favoured, the Lord is with thee: blessed art thou among women. And when she saw him, she was troubled at his saying, and cast in her mind what manner of salutation this should be," at which, according to the hymn of Ephraim Syrus, she said to him, "I beseech thee, terrify me not. Thou bearest burning coals, burn me not. Thou art a flame. O thou fire-being, how shall I believe thee?" And, then, as Luke tells us, "The angel said unto her, Fear not, Mary: for thou hast found favour with God. . . . And Mary said, Behold the handmaid of the Lord; be it unto me according to thy word. And the angel departed from her."

Before departing from the Virgin Gabriel said to her, "Behold, thy cousin Elisabeth, she hath also conceived a son in her old age:

and this is the sixth month with her, who was called barren. For with God nothing shall be impossible." "And Mary arose in those days, and went into the hill country with haste, into a city of Juda; And entered into the house of Zacharias, and saluted Elisabeth. And it came to pass, that, when Elisabeth heard the salutation of Mary, the babe leaped in her womb; and Elisabeth was filled with the Holy Ghost: And she spake out with a loud voice, and said, Blessed art thou among women, and blessed is the fruit of thy womb. And whence is this to me, that the mother of my Lord should come to me? For, lo, as soon as the voice of thy salutation sounded in mine ears, the babe leaped in my womb for joy. And blessed is she that believed: for there shall be a performance of those things which were told her from the Lord. And Mary said, My soul doth magnify the Lord, And my spirit hath rejoiced in God my Saviour."

Long after, upon Mary's death, there came her Assumption into Heaven, where the Lord greeted her, and crowned her, and seated her upon the throne. The mediaeval church took its imagery for this from the Song of Songs, which it regarded as a prophecy and a foretelling of the Divine Love. Here the Authorized Version omits Jerome's phrase, and thus, wonderful as it is, fails to tell us the crucial fact about the Coronation. "Behold, thou art fair, my love; behold, thou art fair; thou hast doves' eyes within thy locks. . . . Thou art all fair, my love; there is no spot in thee. Come with me from Lebanon, my spouse, with me from Lebanon: look from the top of Amana, from the top of Shenir and Hermon. . . . Thou hast ravished my heart, my sister, my spouse. . . . How fair is thy love, my sister, my spouse! . . . A garden inclosed is my sister, my spouse. . . . Awake, O north wind; and come, thou south; blow upon my garden, that the spices thereof may flow out." So the Authorized Version ("neither did we disdain to reuse that which we had done, and to bring back to the anuill that which we had hammered"); but Jerome told it differently, and, with equal or greater art, made God say to Mary, as she trembled at the foot of the throne like a fluttering dove, "Veni de Libano sponsa mea, veni de Li-

bano, veni: coronaberis de capite Amana, de vertice Sanir & Hermon." Less eloquently did Nicolo Malermi with his "Sera coronato il tuo capo ne li monti de amana." In still more homely guise the Nuremberg Bible said, "Mein gespons kum vō dē liban, kum von dē liban. du wirst gekrōnet vō dez

haubt amana"—and the miracle was lost. But when the Master E S retold the story in his so different medium the miracle again emerged. Growing out of ecstatic faith, his style, like that of Jerome, was not the dress but the incarnation of thought.

WILLIAM M. IVINS, JR.



CHRIST BLESSING THE VIRGIN
BY THE MASTER E S

NOTES

GIFTS. Gifts of money have recently been received from J. George Berman, Henry R. Ickelheimer, and Thomas W. Lamont.

MEETINGS OF MUSEUM INTEREST. The American Association of Museums will meet this year for the first time in New Orleans on May 3-5, a date coincidental with the reopening of the Louisiana State Museum. On May 11-13 in Washington, D. C., the convention of The American Federation of Arts takes place.

MEMBERSHIP. At a meeting of the Board of Trustees, held March 15, 1937, Emma Townsend Gary was declared a **BENEFACTOR**, in recognition of her bequest, and John M. Harlan was elected an **HONORARY FELLOW FOR LIFE**. The following persons, having qualified, were elected in their respective classes: **SUSTAINING MEMBERS**, Mrs. F. Y. Chubb, Chauncey B. Garver, Dr. Jacob Hirsch, Mrs. Charles King. **ANNUAL MEMBERS** were elected to the number of eighty.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CONTEMPORARY AMERICAN PAINTINGS. Five paintings by contemporary American artists have been bought out of the George A. Hearn Fund and are on exhibition this month in the Room of Recent Accessions. They are *Jane and Tuffy* by Louis Bouché, *The Haunted House* by Louis Michel Eilshemius, *From Williamsburg Bridge* by Edward Hopper, *Catastrophe* by Doris Lee, and *Straggly Pines* by Max Weber.

GIFTS TO THE LIBRARY. John D. Rockefeller, Jr., has presented to the Library seventy-one volumes on subjects represented in the Museum's collections. While many of these books are being retained as additions to the Library, there are several which will prove valuable in departmental offices, and others which will be assigned to The Cloisters.

Fifty volumes on subjects of interest to the Department of Mediaeval Art comprise a gift from Harold W. Bell, who requested that the books be accepted in memory of Joseph Breck and placed in The Cloisters.

Mrs. Harry Percy David has presented to the Museum a large collection of catalogues of European museums; a group of sale catalogues which have not hitherto been represented in our files; illustrations from various sources; numerous extracts from magazines and newspapers; and 658 foreign post cards. This material, much of which will be of value to those interested in arms and armor, is being assembled and bound and made ready for use and will soon be available to readers.

W. C.

LIST OF ACCESSIONS AND LOANS, FEBRUARY 1 TO MARCH 1, 1937.

NEAR EASTERN

Manuscripts, Persian, *Purchase* (1).
Sculpture, Sumerian, *Loan of Albert Gallatin* (2).
Sealstone, Sasanian, *Gift of Charles K. Wilkinson* (1).

FAR EASTERN

Lacquers, Chinese, *Gift of Mrs. James J. Higginson* (1).

RENAISSANCE AND MODERN

Ceramics, English, *Gifts of Carleton Macy (in memory of his wife, Helen Lefferts Macy)* (11), *R. Thornton Wilson* (1).
Sculpture, Italian, *Purchase* (1).
Textiles, Italian or French, *Gift of Ogden L. Mills* (1).

AMERICAN WING

Clocks, *Bequest of William B. Whitney* (3).
Glass, *Purchases* (3).
Woodwork and Furniture, *Loan of Mrs. J. Amory Haskell* (3).

PAINTINGS

Miniatures, American, Spanish, *Gift of Mrs. Marshall P. Slade* (1); *Purchase* (1).
Paintings, French, *Purchase* (1).

PRINTS

Gifts of Miss Marian Hague (41), *W. Lewis* (1), *Hermann W. Williams* (1).

ARMS AND ARMOR

English, German, *Gift of Charles M. Schott, Jr.* (5).
Textiles, Spanish, *Gift of Mr. and Mrs. Frederic B. Pratt* (5).

THE LIBRARY

Books, *Gifts of Harold W. Bell (in memory of Joseph Breck)* (50), *Department of Art, Brown University* (28), *The Buffalo Fine Arts Academy* (1), *La Direction générale des Musées d'Istanbul* (1), *A. E. Gallatin* (1), *The Right Honourable the Earl of Harewood* (1), *The Right Honourable the Viscount Lee of Fareham* (1), *Miss Mollie N. Morrison* (1), *New York World's Fair, 1930, Inc.* (1), *Galleria Pesaro* (2).
Negatives, *Gift of Howard Mansfield* (10).
Photographs, *Gift of The Pierpont Morgan Library* (1).

Extension Division: Costumes, *Gift of Mrs. Howard Mansfield* (6); Lacquers, *Gift of Mrs. Howard Mansfield* (6); Lantern Slides, *Gift of Howard Mansfield* (562); Photographs, *Gift of Axel Gauffin* (1).

MUSEUM MEMORABILIA

Gift of Robert Fridenberg (2).

MUSEUM EVENTS¹

APRIL 12 TO MAY 16, 1937

LECTURES AND TALKS

FOR MEMBERS			
APRIL			
12	11 a.m.	Egypt: Four Thousand Years of a National Art, 10. Mr. Taggart	Classroom D
	2 p.m.	American Furniture Periods, 2. Miss Bradish	Galleries
	3 p.m.	Color in Dress, 3. Miss Cornell	Classroom K
	4 p.m.	Portraits of Famous Americans (Talk for Children). Mr. Busselle	Galleries
16	11 a.m.	Color as Form: Painting, Miss Cornell	Classroom K
	12 m.	The Virgin: Studies in Mediaeval Iconography, 3. Miss Freeman	Galleries
19	11 a.m.	Egypt: Four Thousand Years of a National Art, 11. Mr. Taggart	Classroom D
	2 p.m.	American Furniture Periods, 3. Miss Bradish	Galleries
	3 p.m.	Color in Dress, 4. Miss Cornell	Classroom K
	4 p.m.	An Assyrian Palace (Talk for Children). Mr. Shaw	Galleries
23	11 a.m.	Color as Form: Painting, Miss Cornell	Classroom K
	12 m.	The Virgin: Studies in Mediaeval Iconography, 4. Miss Freeman	Galleries
26	11 a.m.	Egypt: Four Thousand Years of a National Art, 12. Mr. Taggart	Galleries
	2 p.m.	American Furniture Periods, 4. Miss Bradish	Galleries
	3 p.m.	Color in Flower Arrangement, Miss Cornell	Classroom K
	4 p.m.	The Making of a Vase (Talk for Children). Miss Bradish	Galleries
30	11 a.m.	Ceramics in Decoration, Miss Cornell	Classroom K
	12 m.	The Virgin: Studies in Mediaeval Iconography, 5. Miss Freeman	Galleries
MAY			
3	3 p.m.	Color in Floral Patterns, Miss Cornell	Classroom K
7	11 a.m.	Color in Ceramics: the Far East, Miss Cornell	Classroom K
	12 m.	The Virgin: Studies in Mediaeval Iconography, 6. Miss Freeman	Galleries
10	3 p.m.	Color in Flower Arrangement, Miss Cornell	Classroom K
14	11 a.m.	Decorative Use of Ceramics, Miss Cornell	Classroom K
FOR THE PUBLIC			
APRIL			
13	11 a.m.	The Collection of Roman Art (General Tour)	Galleries
	11 a.m.	Color: Persian Ceramics, Miss Cornell	Classroom K
	2 p.m.	Oriental Art, 7. Miss Duncan	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	Contemporary Design in Wallpaper, Miss Cornell	Classroom K
	4 p.m.	The Development of Greek Art, 5. Mr. Shaw	Galleries
14	11 a.m.	The Mediaeval Collection (General Tour)	Galleries
	4 p.m.	An Introduction to the Language of Painting, 18. Mrs. Fansler	Classroom A

¹ Classroom and gallery assignments are subject to change. The meeting place for each appointment will be given on the bulletin boards in the Fifth Avenue Entrance Hall.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

APRIL				
15	11 a.m.	The Art of Egypt, 7. Mr. Taggart	Classroom D	
	11 a.m.	The Art of Italy, 26. Miss Abbot	Classroom A	
	2 p.m.	The Print Galleries (General Tour)	Galleries	
	4 p.m.	Life in Ancient Times: Greece and Rome, 2. Mr. Shaw	Galleries	
17	11 a.m.	Painting in Germany, England, and France, 8. Miss Abbot	Lecture Hall	
	2 p.m.	Manet and Impressionism (Survey of Collections). Miss Abbot	Galleries	
	2 p.m.	Floral Motives in Oriental Rugs. Miss Duncan	Galleries	
	2:30 p.m.	Motion Pictures	Lecture Hall	
18	2 p.m.	Manet and Impressionism (Survey of Collections). Miss Abbot	Galleries	
	2:30 p.m.	Motion Pictures	Lecture Hall	
	3 p.m.	Use of Color in Near Eastern Art. Miss Cornell	Classroom K	
20	11 a.m.	European Decorative Arts (General Tour)	Galleries	
	11 a.m.	Color: Persian Miniatures. Miss Cornell	Classroom K	
	2:30 p.m.	Motion Pictures	Lecture Hall	
	3 p.m.	Design Unity: Contemporary Styles. Miss Cornell	Classroom K	
	4 p.m.	The Development of Greek Art, 6. Mr. Shaw	Galleries	
21	11 a.m.	The American Wing (General Tour)	Galleries	
	11 a.m.	Types of Painting, 7. Mrs. Fansler	Galleries	
	4 p.m.	An Introduction to the Language of Painting, 19. Mrs. Fansler	Classroom A	
22	11 a.m.	The Art of Italy, 27. Miss Abbot	Classroom A	
	2 p.m.	Oriental Art: the Far East (General Tour)	Galleries	
	4 p.m.	Life in Ancient Times: Greece and Rome, 3. Mr. Shaw	Galleries	
24	11 a.m.	Painting in Germany, England, and France, 9. Miss Abbot	Lecture Hall	
	2 p.m.	After Impressionism (Survey of Collections). Miss Abbot	Galleries	
	2 p.m.	The Exhibition of Contemporary American Silver. Mr. Busselle	Classroom A	
	2:30 p.m.	Motion Pictures	Lecture Hall	
25	2 p.m.	After Impressionism (Survey of Collections). Miss Abbot	Galleries	
	2:30 p.m.	Motion Pictures	Lecture Hall	
	3 p.m.	Designing the Magazine (Gillender Lecture). Heyworth Campbell	Classroom K	
27	11 a.m.	The Egyptian Collection (General Tour)	Galleries	
	11 a.m.	Color: Far Eastern Robes. Miss Cornell	Classroom K	
	2:30 p.m.	Motion Pictures	Lecture Hall	
	3 p.m.	Design in Dress, 1. Miss Cornell	Classroom K	
	4 p.m.	Renaissance Metalwork Design, 1. Mr. Busselle	Galleries	
28	11 a.m.	The Collection of Greek Art (General Tour)	Galleries	
	4 p.m.	An Introduction to the Language of Painting, 20. Mrs. Fansler	Classroom A	
29	11 a.m.	The Art of Italy, 28. Miss Abbot	Classroom A	
	2 p.m.	The Mediaeval Collection (General Tour)	Galleries	
	3 p.m.	Color: Porcelain. Miss Cornell	Classroom K	
	4 p.m.	Life in Ancient Times: Greece and Rome, 4. Mr. Shaw	Galleries	
MAY				
1	11 a.m.	Painting in Germany, England, and France, 10. Miss Abbot	Lecture Hall	
	2 p.m.	Gothic and Renaissance Furniture (Survey of Collections). Mr. Busselle	Galleries	
	2 p.m.	Roman Imperial Portraits. Mr. Shaw	Galleries	
	2:30 p.m.	Motion Pictures	Lecture Hall	
2	2 p.m.	Gothic and Renaissance Furniture (Survey of Collections). Mr. Busselle	Galleries	
	2:30 p.m.	Motion Pictures	Lecture Hall	
	3 p.m.	Selection of Color in Dress. Miss Cornell	Classroom K	
4	11 a.m.	The Collection of Paintings (General Tour)	Galleries	
	11 a.m.	Color: Chinese Porcelains. Miss Cornell	Classroom K	
	2:30 p.m.	Motion Pictures	Lecture Hall	
	3 p.m.	Design in Dress, 2. Miss Cornell	Classroom K	
	4 p.m.	Renaissance Metalwork Design, 2. Mr. Busselle	Galleries	

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MAY			
5	11 a.m.	European Decorative Arts (General Tour)	Galleries
	2 p.m.	Tapestries, 8. Miss Bradish	Galleries
6	11 a.m.	The Art of Italy, 29. Miss Abbot	Classroom A
	2 p.m.	Oriental Art: the Near East (General Tour)	Galleries
	2 p.m.	Milestones in American Art, 8. Mr. Busselle	Galleries
	3 p.m.	Color: Silver and Glass. Miss Cornell	Classroom K
	4 p.m.	Life in Ancient Times: Greece and Rome, 5. Mr. Shaw	Galleries
8	11 a.m.	Painting in Germany, England, and France, 11. Miss Abbot	Lecture Hall
	2 p.m.	English Furniture under the Stuarts (Survey of Collections). Miss Bradish	Galleries
	2 p.m.	The Renoir Exhibition. Mrs. Fansler	Classroom A
	2:30 p.m.	Motion Pictures	Lecture Hall
9	2 p.m.	English Furniture under the Stuarts (Survey of Collections). Miss Bradish	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	Color on the Magazine Cover (Gillender Lecture). Dr. M. F. Agha	Classroom K
11	11 a.m.	The American Wing (General Tour)	Galleries
	11 a.m.	Color: Japanese Screens. Miss Cornell	Classroom K
	2 p.m.	Oriental Art, 8. Miss Duncan	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	Design in Dress, 3. Miss Cornell	Classroom K
	4 p.m.	Renaissance Metalwork Design, 3. Mr. Busselle	Galleries
12	11 a.m.	The Egyptian Collection (General Tour)	Galleries
13	11 a.m.	The Art of Italy, 30. Mr. Busselle	Classroom A
	2 p.m.	The Collection of Greek Art (General Tour)	Galleries
	3 p.m.	Color: Furniture and Fireplaces. Miss Cornell	Classroom K
	4 p.m.	Life in Ancient Times: Greece and Rome, 6. Mr. Shaw	Galleries
15	11 a.m.	Painting in Germany, England, and France, 12. Miss Abbot	Lecture Hall
	2 p.m.	Rococo Furnishings in France (Survey of Collections). Miss Bradish	Galleries
	2 p.m.	Cathedral Windows. Miss Freeman	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
16	2 p.m.	Rococo Furnishings in France (Survey of Collections). Miss Bradish	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	Color as the Painter Sees It. Miss Cornell	Classroom K

EXHIBITIONS

Through April 25
Through April 25
Through May 23
Continued

Sporting Prints and Paintings
Prints and Drawings of Architecture
Silver of Contemporary American Design
Egyptian Acquisitions, 1935-1936

Gallery D 6
Galleries K 37-40
Gallery E 15
Third Egyptian Room

NEIGHBORHOOD CIRCULATING EXHIBITIONS

Through April 16

Ancient Greece and Rome

Washington Irving High
School, 40 Irving Place
Textile High School, 18th
Street East of 9th Avenue
George Washington High
School, Audubon Ave-
nue & 192d Street

Through May 6

The Near East

Through May 27

Arms and Armor

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 14, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING, Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

BRANCH BUILDING, The Cloisters. *Closed in its present location.* The collections will be on view again when they have been installed in the new building being erected for them in Fort Tryon Park. Notice will be given of the opening of the new Cloisters.

OFFICERS AND TRUSTEES

GEORGE BLUMENTHAL	President
MYRON C. TAYLOR	First Vice-President
WILLIAM CHURCH OSBORN	Second Vice-President
MARSHALL FIELD	Treasurer
HENRY W. KENT	Secretary
THE MAYOR OF THE CITY OF NEW YORK	EX OFFICIO
THE COMPTROLLER OF THE CITY	
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HOWARD MANSFIELD	JOHN GODFREY SAXE
THOMAS J. WATSON	
ADVISORY TRUSTEE	HENRY S. PRITCHETT

THE STAFF

Director	HERBERT E. WINLOCK
Assistant Director	WILLIAM M. IVINS, JR.
Egyptian Art, Curator	HERBERT E. WINLOCK
Associate Curator and Director of Egyptian Expedition	AMBROSE LANSING
Associate Curator	LUDLOW BULL
Greek and Roman Art, Curator	GISELA M. A. RICHTER
Associate Curator	CHRISTINE ALEXANDER
Near Eastern Art, Curator	MAURICE S. DIMAND
Far Eastern Art Curator	ALAN PRIEST
Associate Curator	THEODORE Y. HOBBY
Mediaeval Art, Curator	JAMES J. RORIMER
Renaissance and Modern Art, Curator	PRESTON REMINGTON
Associate Curators	C. LOUISE AVERY
American Wing, Curator	JOHN G. PHILLIPS, JR.
Paintings, Curator	JOSEPH DOWNS
Prints, Curator	HARRY B. WEHLE
Arms and Armor, Curator	WILLIAM M. IVINS, JR.
Altman Collection, Keeper	STEPHEN V. GRANCAY
Educational Work, Director	THEODORE Y. HOBBY
Industrial Relations, Director	HUGER ELLIOTT
Librarian	RICHARD F. BACH
Editor of Publications	WILLIAM CLIFFORD
Assistant Treasurer	WINIFRED E. HOWE
Assistant Secretary	FRANK M. FOSTER
Executive Assistant	G. LAUDER GREENWAY
Registrar	BRADFORD BOARDMAN
Superintendent of Buildings	HENRY F. DAVIDSON
Examiner	CONRAD HEWITT
	FRANK J. DUNN

MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250
FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free and admission to lectures specially arranged for Members.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for life and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays.

Children under seven must be accompanied by an adult.

HOURS OF OPENING

GALLERIES:	
Weekdays	10 a.m. to 5 p.m.
Sundays	1 p.m. to 6 p.m.
Holidays, except Christmas	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
The American Wing closes at dusk in winter.	
CAFETERIA:	
Weekdays and holidays, except Christmas	12 m. to 4:45 p.m.
LIBRARY: Gallery hours, except legal holidays.	
MUSEUM EXTENSION OFFICE:	10 a.m. to 5 p.m., except Sundays and holidays.
PRINT ROOM AND TEXTILE STUDY ROOM:	10 a.m. to 4:45 p.m., except Saturday afternoons, Sundays, and holidays.

INFORMATION AND SALES DESK

Located at the 82d Street entrance to the Museum. Open daily until 4:45 p.m.

Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum publications—handbooks, colorprints, photographs, and postcards—are sold here. See special leaflets.

LECTURES AND GALLERY TALKS

See MUSEUM EVENTS in this number. A complete list will be sent on request.

INSTRUCTORS

Members of the staff detailed to give guidance in seeing the collections. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

CAFETERIA

In the basement of the building. Luncheon and afternoon tea served daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONE

The Museum number is Rhinelander 4-7690.